

coordinated independence, Chapin-style. But don't be misled. This is not a rehash or a copy. On the contrary, here are two of the most well-written books to come down the pike in a long time.

Rodman Sims has taken a treacherous subject and meticulously stripped it down to the bare elements: left hand quarters, dotted eighths, triplets and sixteenths vie against the time beat in Part 1 of the first book. Part 2 follows in similar notational order, though now, it's the right foot being challenged. Book 2 is remarkably consistent, taking the reader to even greater heights by placing him knee-deep in some demanding hand and foot combinations. And yet, thanks to the maturity and restraint of our author, it all remains well within our grasp.

Instructors who dread teaching this phase, particularly to slower students, might find this series a God-send. Sims has devoted over 120 logically ordered pages to the subject, without ever once side-tracking us.

The Fundamentals of Jazz Drumming is basic. It's the meat and potatoes of jazz drumming, and though it doesn't necessarily trailblaze, it *does* do an above average job with a subject that's not so easy to teach. Even those of us brought up on Chapin may consider it a likely alternative, and a good one at that.

Mark Hurley

STUDIO FUNK DRUMMING

by Roy Burns & Joey Farris

Publ: Rhythmic Publications

P.O. Box 3535

Fullerton, CA 92634

Price: \$12.95

One of the most important things about this book is the text, which informs the drummer what to expect in the studio. The click track is explained, as well as, how to stay with it. The book then goes on to explain metronome markings and how to use them for practice. The text continues with information on funk snare drum technique, accents, importance of the back beat, tuning the set for funk, splash accents on the hi-hat and practice tips.

The notation part of the book starts with basic funk rhythms with hi-hat variations, and then with alternate sticking patterns. The book then goes into commercial funk and funk samba rhythms.

The New Orleans Rhythms section is something I found very interesting. Many of the southern funk groups use the traditional New Orleans rhythms. These rhythms are explained as "second line" rhythms, dating back to the traditional New Orleans funeral ceremony. The next section deals with authentic Reggae rhythms, followed by funk Reggae. Next is a difficult section on fusion funk, and the book concludes with funk rhythms in unusual time signatures.

The most important function of this book is to give drummers a working knowledge of funk rhythms. The rhythms in this book are all proven.

Joe Buerger

ADVANCED ROCK

by Al Humphreys

Publ: Drum Book Music

Box 63

N. White Plains, NY 10603

Price: \$5.95

This is an independence book divided up for cymbal/snare, cymbal/bass drum, and cymbal/snare/bass drum. The cymbal pattern used throughout the book is straight eighths, but pages throughout the book give many other ideas for cymbal, as well as, bass drum and hi-hat patterns.

The independence patterns used in each section are practically identical to each other, but there are some very challenging lines. The last four pages of the book deal with what the author calls "Para-Rock"—playing paradiddles broken up between the snare and bass drum.

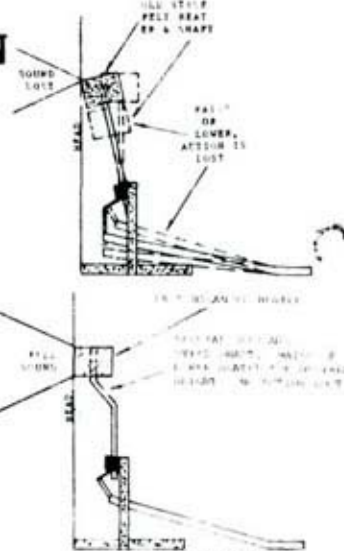
Even though the cover says this book can be used from beginner through advanced, it's doubtful that a beginning player could read

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the book unless he has a knowledge of sixteenth notes and dotted notes, which this book makes extensive use of.

Advanced Rock can be a useful study book for hand and foot independence, to enable a drummer more freedom on the drum set.

Bob Saydlowski, Jr.

THE TERRY GIBBS METHOD

VIBES, XYLOPHONE AND MARIMBA

by Terry Gibbs

Publ: Mel Bay Publications

Pacific, MO 63069

Price: \$15.00

This is not a "method." This is an encyclopedia of scales and chords. On the more positive side, it is a very good collection of scales and chords. Specifically, it covers major scales, major chords, minor chords, major and minor 6th chords, major and minor 7th chords, dominant 7th chords, diminished chords, augmented scales and chords, natural, harmonic and melodic minor scales and chords, and the chromatic scale. The exercises consist of scales and arpeggios, with only three of the 336 pages being devoted to melodic material.

The material is well explained. Scales are described by showing the positions of whole and half steps, and the key signature is shown. Chords are explained in relation to their corresponding scales. Throughout the book, diagrams of the keyboard are given, with the appropriate notes darkened, so that one gets a visual picture of where these scales and chords fall on the instrument.

Although the material in the book is useful, I question whether there is enough of it to justify the number of pages used and the price. More interesting musical examples could certainly have been utilized. One final note: Terry Gibbs is pictured on the cover holding four mallets. There is not one word in this book about four-mallet playing.

Richard Egart